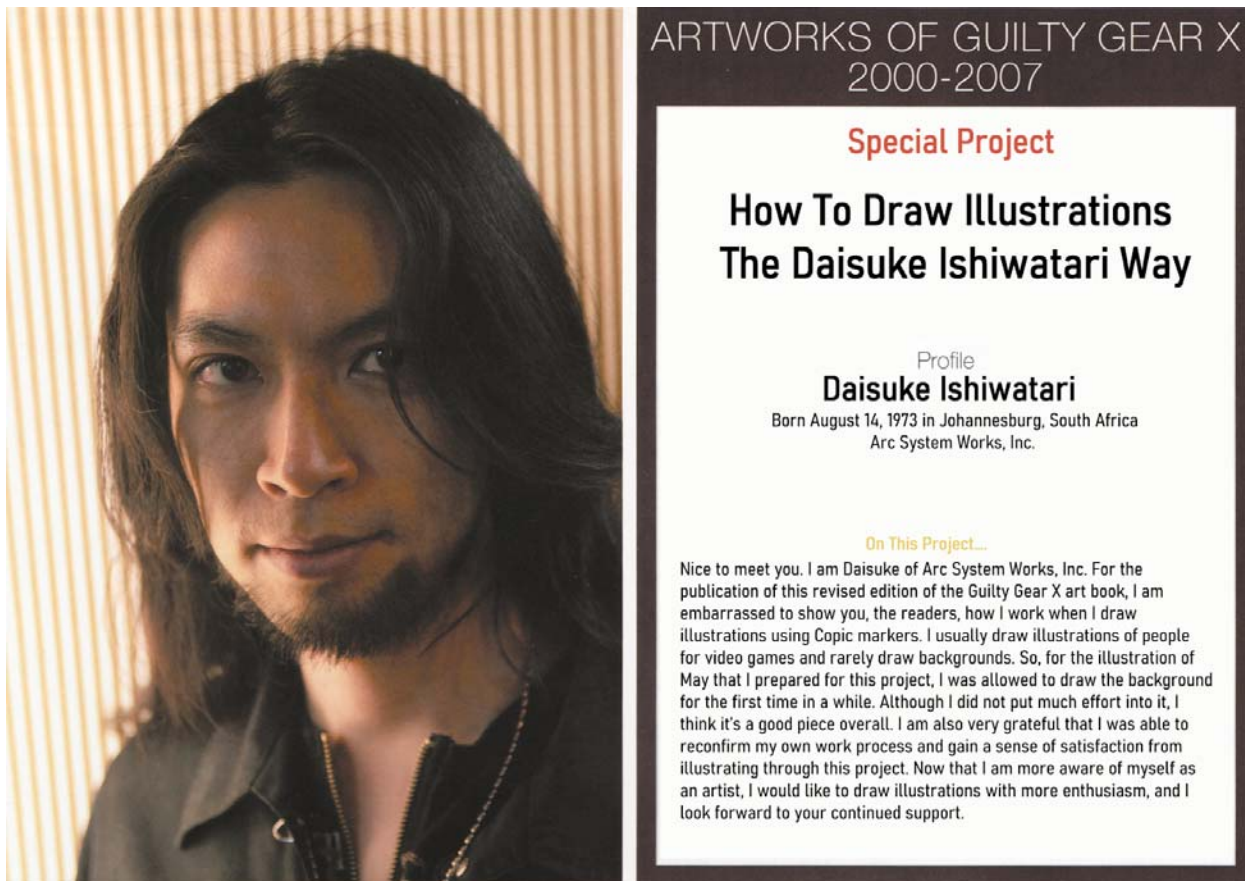


ARTWORKS OF GUILTY GEAR X

2000 - 2007



Special Project (特別企画)

How To Draw Illustrations The Daisuke Ishiwatari Way

Profile

Daisuke Ishiwatari

Born August 14, 1973 in Johannesburg, South Africa

Arc System Works, Inc.

On This Project....

Nice to meet you. I am Daisuke of Arc System Works, Inc. For the publication of this revised edition of the *Guilty Gear X* art book, I am embarrassed to show you, the readers, how I work when I draw illustrations using Copic markers. I usually draw illustrations of people for video games and rarely draw backgrounds. So, for the illustration of May that I prepared for this project, I was allowed to draw the background for the first time in a while. Although I did not put

much effort into it, I think it's a good piece overall. I am also very grateful that I was able to reconfirm my own work process and gain a sense of satisfaction from illustrating through this project. Now that I am more aware of myself as an artist, I would like to draw illustrations with more enthusiasm, and I look forward to your continued support.



DESCRIPTION SAMPLE

New Drawing “May”

I drew Sol for the cover, so my first priority was to draw a woman next. I chose May for this reason. Unlike the illustrations for the game itself, this composition is more like an outpouring of desire rather than showing the silhouette of the character. From there, it was a trial-and-error process to decide whether to keep the lines simple or rough. The total production time was 4 days.

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I drew Sol for the cover, so my first priority was to draw a woman next. I chose May for this reason. Unlike the illustrations for the game itself, this composition is more like an outpouring of desire rather than showing the silhouette of the character. From there, it was a trial-and-error process to decide whether to keep the lines simple or rough. The total production time was 4 days.

Sketching The Figure

I draw a lot of lines with a 0.5mm F mechanical pencil to get the atmosphere of a piece first. I often draw until the paper is completely black. Because of the nature of my work, I don't have much time to carefully envision the finished product in my mind, so I tend to just move my hands around to get a feel for it. The finished illustration is shown vertically, but in reality it is drawn horizontally.



01 - ROUGH

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Sketching The Frame

At this point of drawing the frame, I was considering the compositional position and overall atmosphere of the body while taking the body's three-dimensionality into consideration. So the position and size of the character is different from the first one (work01). At this point, I felt that this posture was a little too rugged for a girl, so I changed the position of her right arm. The idea of having her hold a cushion in her chest came to me at this time.



02 - ROUGH

At this point of drawing the frame, I was considering the compositional position and overall atmosphere of the body while taking the body's three-dimensionality into consideration. So the position and size of the character is different from the first one (work01). At this point, I felt that this posture was a little too rugged for a girl, so I changed the position of her right arm. The idea of having her hold a cushion in her chest came to me at this time.

Sketching The Figure

In the work02 stage of drawing May, I felt that the lines were getting busy and that there was too much information, so I cleaned it up. I lay work02 on a light table and organize the lines on it into simple ones. It is also in this process that I look at the whole thing and boil down the atmosphere more. Here I got the idea to make the soles of her shoes more elaborate. I drew the parts that are hidden by the frame so that the perspective will be appropriate and the final drawing will be consistent.

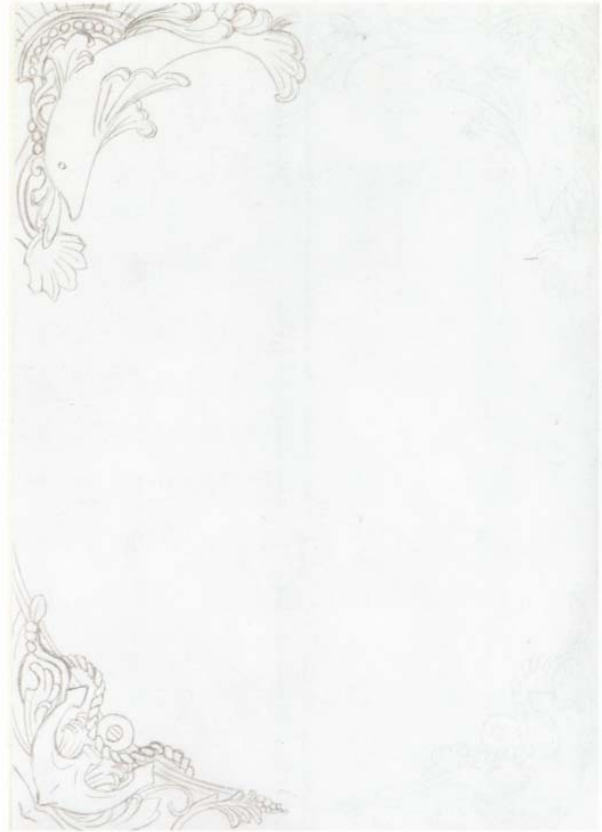


03 - DRAFTING

In the work02 stage of drawing May, I felt that the lines were getting busy and that there was too much information, so I cleaned it up. I lay work02 on a light table and organize the lines on it into simple ones. It is also in this process that I look at the whole thing and boil down the atmosphere more. Here I got the idea to make the soles of her shoes more elaborate. I drew the parts that are hidden by the frame so that the perspective will be appropriate and the final drawing will be consistent.

Sketching The Frame

Lay work02, which has part of the frame sketched out, on a light table and clean up only the frame portion. To make the frame symmetrical, I use a technique where I draw only one side of the frame, fold the paper in half, and trace it from the back side using a light table. When you unfold the paper...now it is symmetrical.



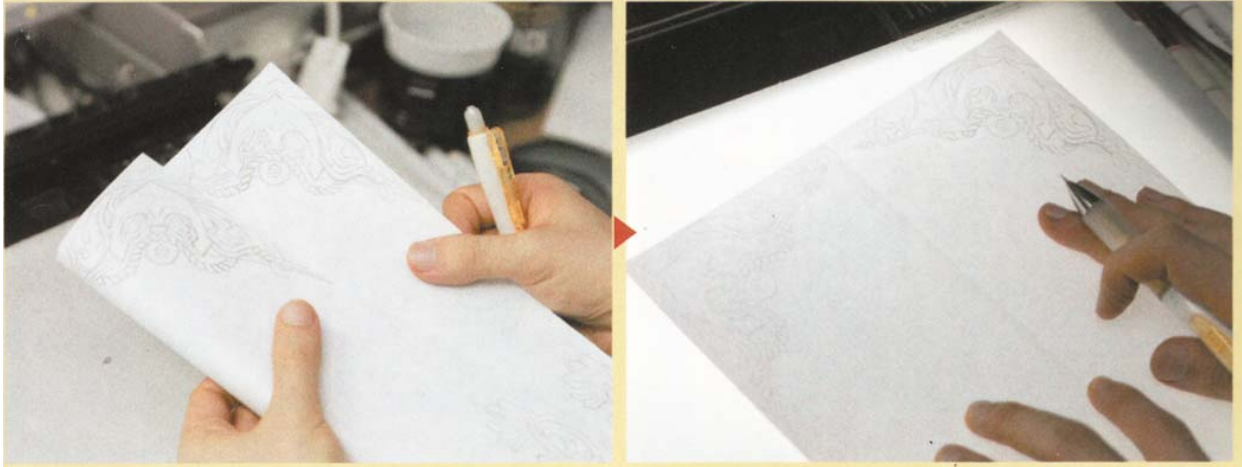
04 - DRAFTING

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TECHNIQUE

Full Use of Copy Paper and Light Tables

Mr. Ishiwatari uses A4 [8.3 × 11.7"] copy paper for most of his illustrations. In addition to the simple fact that he is accustomed to drawing on it, the paper is thin and can be consumed in large quantities. He uses the advantages of copy paper to clean up rough sketches, and as explained in work4, he also uses the double-folded paper to trace symmetrical lines, which he does efficiently. This is another technique that can be used by game creators, for whom speed is of the essence.



TECHNIQUE (to the right of work04) - Full Use of Copy Paper and Light Tables

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Overlay The Frame With The Figure

On a light table, work03 and work04 are traced on top of a new sheet of paper. For the sake of convenience, I had to start from the outside (the frame) or else I would get my hands dirty with pencil dust, so I traced from the frame. Then, the balance of the hair style and the emptiness of the space is corrected. Here, I made some design changes such as adding a wristband and parts to the shoes.



05 - DRAFTING

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Correcting The Figure

Now to partially correct or fix details of interest. Here, I changed the expression of the eyes and the size of the feet, and removed the pipe-like parts that I added in work05. I also added a confirmation line to change the volume of the buttocks, and softened her hands, which I felt were too stubby. I placed this under work05 on a light table, erased parts of work05, and made corrections to complete the preliminary drawing (used for the cover of this book).



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Drafting Out The Color Placements

Color sketching. From here, we will apply color to a copy of the rough draft. First, prepare a 50% scaled down copy to form a color basis. If you make it the actual size of what will become the finished illustration, it will take longer to color it in.... So we're going to sketch roughly on top of the smaller copy. I have an idea of what color I want to use for this project, so I will decide on the color of each part of the image.



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TECHNIQUE

Using a Copying Machine to Create a Pseudo-Pen Ink Effect

Mr. Ishiwatari did not use inking pens at all at the end of the work06 process. He copies his drawing with a mechanical pencil to complete the line drawing, eliminating the need for the pen inking process. He uses an ordinary copying machine. By copying with high contrast, no eraser marks or thin lines remain, and the line drawing looks as if it has been penciled in. Incidentally, the erasers used are "MONO" brand erasers, which are sold everywhere.



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TECHNIQUE

Original Color Palette

After considering color tones, Ishiwatari prepares an original color palette on a separate sheet of photocopy paper, which he paints with Copics of "colors similar to the color to be used". When coloring, he places this color palette under the manuscript and clips it in place, comparing it with the manuscript as needed to make his color choices. He also uses this paper to sharpen the edges of the colored pencils used for highlights.



TECHNIQUE (below 07) - Original Color Palette

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Coloring The Contours

First, I will use colored pencils to draw the outlines of the parts that I want to show as soft textures. In this illustration, May is the main subject, so I try to outline her skin and her clothes, which are the biggest areas of color. I often don't do this process with colored pencils when I don't have much time, but when I draw girls, I try to do it as much as possible to bring out their softness.



08 - COLORED PENCILS

First, I will use colored pencils to draw the outlines of the parts that I want to show as soft textures. In this illustration, May is the main subject, so I try to outline her skin and her clothes, which are the biggest areas of color. I often don't do this process with colored pencils when I don't have much time, but when I draw girls, I try to do it as much as possible to bring out their softness.

work

09

COPICS

Shading

After outlining with colored pencils in work08, lightly color in the same shade with Copic. Even though this is a dark color for shading, it is only the first layer. I also consider which parts of the image I want to highlight here.



09 - COPICS

After outlining with colored pencils in work08, lightly color in the same shade with Copic. Even though this is a dark color for shading, it is only the first layer. I also consider which parts of the image I want to highlight here.

Applying The Base Skin Tones

The entire skin tone is applied, leaving the areas that will be highlighted as identified in work09, where the shading base was drawn. Specifically, the areas to be highlighted are the shoulders, armpits, backs of the hands, knees, forehead, tip of the nose, and lips. Here, the darker shaded areas except for the highlights are colored first, and then a solid coat of Copic E-0000, the lightest skin tone, is applied over the highlighted areas.



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Coloring The Base Tones

To determine the overall color balance, I flatly filled the base color of the main parts of the hair, costume, background, etc. I wanted this project to be largely shades of brown, so I used the same color throughout. As a result, I decided to make May's costume a little more yellow, because I thought it would give a subdued impression if I colored even May's costume orange in the brownish color scheme.



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To determine the overall color balance, I flatly filled the base color of the main parts of the hair, costume, background, etc. I wanted this project to be largely shades of brown, so I used the same color throughout. As a result, I decided to make May's costume a little more yellow, because I thought it would give a subdued impression if I colored even May's costume orange in the brownish color scheme.

Add Texture To The Hair

I use a brownish color to add more texture on top of hair that had been primed in work11. Normally, I tend to add texture not only to the hair, but also to the person. When I applied the base coat, I thought, "Oh, blonde hair would definitely look better," but after much deliberation, I decided not to use blonde hair, so I started with the hair this time.



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Adding Texture To The Clothes

Add texture to the fabric part of the outfit with Copic. I use darker colors to add shading and to enhance the three-dimensional effect. In my art, I often use denim as the fabric material. The same material is used for the fabric part of the shoes.



13 - COPICS

Add texture to the fabric part of the outfit with Copic. I use darker colors to add shading and to enhance the three-dimensional effect. In my art, I often use denim as the fabric material. The same material is used for the fabric part of the shoes.

Drawing Details In Black

In work13, where I painted the details in black, I added texture to the yellow fabric area, but here I will color the other black areas. I think this gives a much tighter impression. Incidentally, the material used for the edge of the hat and the black part of the bustier is a "mystery material" in the minds of people in the video game field, and it is a vague concept of cloth or rubber. If I make these parts too clear, it will be troublesome to process them when the 3D model is made.... (laughter).



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Add Texture To The Background

Once May was roughly established, I started texturing and sharing the background. In the manuscript, various colors are used for each piece of furniture, but I quickly decided on the direction of choosing darker colors overall to make May stand out. However, since I am not accustomed to illustrating backgrounds, it took longer than I expected.



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Add Texture To The Metal

The base coat is applied to the parts like the metal fittings of the costume to add metal texture, and further texture is also added elsewhere. The reason why the process is separated from work15 is that the previous processes do not use colors that contain a lot of B (blue) in RGB. To express whitish metals, blue tones are necessary, so I colored with brownish tones in work15, and then started to express metals with blue tones here.



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Add Color To The Background

Here I added color to the sofa and other contents that were left untouched. I also added some metal texture. I used a bluish color in work16, so I added a layer of brownish color on top to unify the tone. Incidentally, I had decided to use white for the fabric of the sofa but, at this point, I was starting to wonder if I liked how it looked or not.



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Color The Frame

The base color of the frame area was then tentatively applied. This will help us decide whether to lighten or darken the final color. At first, I was thinking of making the dolphin and anchor in different materials, like silver accessories, but after making the color draft in work07, I decided to make the entire frame out of wood. As for the color of the frame, in hindsight, it might have been better to make it a little brighter.



18 - COPICS

The base color of the frame area was then tentatively applied. This will help us decide whether to lighten or darken the final color. At first, I was thinking of making the dolphin and anchor in different materials, like silver accessories, but after making the color draft in work07, I decided to make the entire frame out of wood. As for the color of the frame, in hindsight, it might have been better to make it a little brighter.

Add Texture To The Frame

Over the base color that was added to the frame in work18, I layered over a dark brown color to give the frame a wood texture. I just draw without any tricks or techniques, but I try to create the texture by looking at photos of reference materials and interiors on my computer.



19 - COPICS

Over the base color that was added to the frame in work18, I layered over a dark brown color to give the frame a wood texture. I just draw without any tricks or techniques, but I try to create the texture by looking at photos of reference materials and interiors on my computer.

Coloring The Eyes

Here is where I colored the eyes. First, I colored the base area that would be the highlight, and then I added texture to the other parts of the eye, leaving the highlight in the same way like how I did the background. I always try to make sure that the eyes look like eyes, but I often make mistakes. Sometimes it looks like their eyes are dead inside even though it is the main character.... (laughter)



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Here is where I colored the eyes. First, I colored the base area that would be the highlight, and then I added texture to the other parts of the eye, leaving the highlight in the same way like how I did the background. I always try to make sure that the eyes look like eyes, but I often make mistakes. Sometimes it looks like their eyes are dead inside even though it is the main character.... (laughter)

Color The Sofa

I was already worried but, as a result of painting the pupils, I felt that the white color of the sofa was inevitably going to stand out. So I decided to repaint the sofa fabric from white to a dark green color to make May stand out better. I chose green, in large part, because that is the color of the chairs in my house.



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Emphasizing The Lines

In work06, which emphasizes lines, I used a photocopier to complete the preliminary draft, but with photocopied lines, the texture of the pencil is strong and the lines are often blurred. I reinforce them with something like a Copic Rotring pen*. It may be hard to tell, but for example, I used a 1.0mm-diameter pen for the outline of the frame section to make the lines appear thicker.

*TL Note: Rotring is a brand and not a type of pen that Copic makes. I think Daisuke may be referring to Rotring's rapidograph pens and used "Copic" as shorthand for "fineliner."



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Reinforce The Details

Use colored pencils to reinforce the texture of details. For example, I used colored pencils to brighten the highlights of the sofa by layering them on top of each other, and I used them on the frame as if I was giving the wood a cracked varnish texture. I also use colored pencils to create a denim-like effect on the fabric of the outfit, as well as on the edges of the furniture, such as the corners.



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Finishing The Highlights

White correction fluid made for manga drawing is used to add highlights that cannot be reinforced with colored pencil alone. In the case of this illustration, I painted the glass and metal edges of the wall hanging. I also painted the torn brim of the hat, but I regret a little that the white was too strong and lost the sense of distance. Finally, I put a little light in the eyes to complete the picture. I hope this explanation of my art process came across well.



24 - WHITE

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